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Case Usage in Livy. III, The Accusative. IV, The Ablative. By R. B. STEELE. Leipzig: F. A. Brockhaus, 1912 and 1913.

The title of these papers suggests a purely syntactical treatise on the accusative and ablative in Livy. As a matter of fact, however, the study is to a certain extent semasiological; and the writer himself apparently views the whole as essentially stylistic. The material is presented for the most part merely in selection, as it is the author's purpose to give a general bird's-eye view of the whole field, without special scrutiny of details. Such a plan is not without its advantages, but viewed from the strictly scientific standpoint it limits seriously the value of a work.

Thus, in the papers here under discussion, the syntactical reader will not be particularly interested to learn that the great mass of accusatives and ablatives in Livy can be brought within the categories commonly recognized by the grammars; and he will not linger long over the abundant illustrations given under these heads. On the other hand, he would much appreciate just what the author does not profess to give, namely, a complete and critical account of the particulars in which Livy's usage differs from that of other historical prose writers.

The student of semasiology and the thoroughgoing stylist will have a similar experience in reading these articles. It is a matter for regret that the writer, after having taken the trouble to amass such a store of material, should not have extracted more data of interest to the specialist. For the general philological public he has produced very readable papers. The occasional confusing lack of commas, and other minor infelicities are doubtless to be accounted for largely on the basis of the fact that the printer was so far beyond the author's reach.

H. C. NUTTING

Clio Enthroned: A Study of Prose-Form in Thucydides. By WALTER R. M. LAMB, Late Fellow of Trinity College, Cambridge. Cambridge: University Press, 1914.

The purpose of Mr. Lamb's book may be found in this statement (p. 7): "An examination of the literary movements of the fifth century should throw some fresh light, not only on the works of Thucydides and his contemporaries but also, perhaps, on some of those discussions in which the eloquence of Plato appears as the genuine, if rather ungrateful, heir of the sophistic inventions." So he proceeds to a search first among the fragmentary relics of the early prose writers for the steps by which the style of Thucydides was formed. But before entering directly upon this search he makes, after discussing "The General Aim of the History" in chap. i, a digression in chap. ii entitled "Allurements of Urania," to take issue with Cornford's thesis set forth in *Thucydides Mythistoricus*. "The 'myth-historic theory,' says Lamb,

raises a suspicion concerning the mind of Thucydides which casts a lurid doubt upon the accuracy of the whole picture"; and the main grounds for this suspicion in the body of the narrative are then examined. "The skeleton of a connected dramatic design," which Cornford has set up for Thucydides, resulting in the conclusion that "after all, Thucydides was only an amateur tragedian," is examined from other points of view, but with especial reference to the Sphaerterian episode and the Mytilenaeon debate, as also in a later chapter on the "Melian Dialogue." To this reader—and the majority of unprejudiced readers will probably agree—the objections to Cornford's theory seem valid. The concluding words of the chapter I heartily endorse: "The conflict that we shall watch for and consider will not be one in which the servant of truth appears constricted by the rules and trappings of mythic drama; it will be the most obvious and measurable part of the issue joined by luminous art with laborious fidelity. In a certain limited sense, the decision will be seen to fall in favor of dramatic effect; but the settlement, if not perfect in formal harmony and smoothness, may yet claim to present the lively lineaments of a genuine history."

Chapter iii, on "The Mind of the Writer," seeks to determine the natural cast of Thucydides' mind, in order to enable us better to understand how he came to develop his peculiar style.

In chap. iv, on "Narrative Prose," as promised at the start, an examination is made of fragments from various earlier and contemporary prose writers. After some discussion of fragments of Hellanicus and certain passages of Herodotus, the most interesting part of the chapter is the discussion of Hippocrates, as promising ground in the search for the formative influences on Thucydides' style. But this discussion is neither so interesting nor so convincing as the next chapter, called "The Rhetorical Invasion," where along with Democritus, Protagoras, Prodicus, and Hippias, chief attention is given to the influence of Gorgias and Antiphon. The general result, so far as Gorgias is concerned, may be gathered from the following: "The fact remains that Thucydides grasped the importance of Gorgias' artifices for the progress of literary art. The chief benefit resulting to us now is the establishment of balance in the constitution of a sentence; though our properly tempered use of epigram has only been evolved by a continual warfare between brilliancy and common sense. Antithesis was bound to lead from a small to a large form, when practice in the craft was able to answer the calls of fuller thought; and from Gorgias came the impulse needed for the early stages of the process." After Gorgias, Antiphon was the next most important influence upon the style of Thucydides, though it may be doubted whether a study of Antiphon helps so much to a conception of his influence upon Thucydides as to an understanding of Gorgias' influence upon both of them. The chapter is the longest and best in the book, at once suggestive and interesting. The sophistic movement is given fair credit for its influence in the development of literary style here and elsewhere in the book.

If the chapter on "Personification" is somewhat disappointing, that on "Intonation" makes up for it. There the examples of formal resonance and rhythm—"deliberate appeals to the ear"—are very striking, showing for what effects Thucydides sometimes consciously and successfully strove, though seeking these poetic aids only at casual moments of intensity. How frequent are his appeals to the ear through trochaic, iambic, paeonic, and especially heroic endings will probably be a surprise to most readers, as certainly to me. "A careful search throughout the history provides no ground for suspecting that Thucydides attempted any elaborate metrical scheme, such as may be attributed to Isocrates. In large portions of the book there is no more sign of a recurrent scheme of feet than in the main substance of Herodotus. It is only because these occasional chimes—most markedly in the heroic cadence—are the sole indications of a care or inclination for rhythmic as distinct from assonant balance in Thucydides, that they deserve further attention."

The chapter on "Interpolation" is added because it is clear that "no just account of his different modes of expression can ignore this matter of interpolation, at least so far as concerns the larger 'adscripts' which are alleged to have crept into the text." One especially of the conclusions of this chapter seems sensible: "We must be prepared to find that, as his peculiar brevity exposed him to accretions of scholastic annotation, so his hope of being used by persons remote from his time and outlook has frequently moved him to insert his own explanatory allusions."

Inasmuch as the modern world will have to depend mainly upon translations for what it knows of Thucydides, a few lines from the "Conclusion" may be quoted here: "These references have perhaps suggested already the thorough-going infidelity of the current translations of the History. None of these bears traces of any adequate attempt to give Thucydides his proper rank and significance in literature: they give hardly a sign of his experimental ardour, as it appears in the chief varieties of his style. Too constantly the translator has endeavored to set forth, not the author's taste and dexterity, but his own."

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